

THE CANADIAN *modern language* REVIEW



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VOLUME VI

SPRING NUMBER, 1950

NUMBER 3

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THE UNIVERSAL GOETHE

By PROF. BARKER FAIRLEY, *University College, Toronto*

In undertaking to speak about the Universal Goethe, I want to begin with a reservation. There is no such thing as a Universal Goethe or a universal anyone. There are only people who are larger than others, and Goethe is one of them. Any prospect of universality he may have had, was sadly compromised when he went and got born in 1749. Then the mischief was done. As a teacher of literature, I sometimes ask my students which date is the more important, the birth-date or the death-date. And while they may hesitate, there is no doubt about the answer. If you were born in 1900, you will never escape it. Nor will you ever quite equate yourself with another born in 1920. A platitude, no doubt, but one worth repeating on this occasion.

If Goethe was born in 1749, that means he was twenty in 1769, just when a great wave of new ideas and new emotions—or better, perhaps, simply emotional ideas—was beginning to sweep over Western Europe and to penetrate the somewhat backward Germany in which he lived. All his long life was conditioned by his having been plunged into this disturbance—a disturbance directly related to present disturbances, as any thoughtful student of history and literature knows.

In one of its most important aspects this wave of new thoughts which came in Europe in the eighteenth century—and gave us the French Revolution as well as Goethe and a host of other talents—was in the nature of a great expansion. Prior to this time, the more reflective of humanity had been coming to conclusions about life and the management of life with some degree of assurance. Men like Pope and Voltaire and, in Goethe's country, Lessing, felt on the whole that they had the measure of life and that they could keep it in order. Man was the proper study of mankind, and they thought they knew enough about him and were to this extent enlightened.

We know now that they were wrong, that they had built or reflected on too slight a basis for security and that the whole job had to be done on a bigger scale. This in a sense is what we have been busy with ever since, though we haven't finished yet. The new age of enlightenment is still on its way. It is everybody's business either to speed its arrival or to recognize it when it comes, and Goethe can help us in either case.

What we are concerned with, then, is a great broadening in the experience and the exploration of life, in the early stages of which Goethe played an outstanding part. Perhaps, if we put intellectual and emotional together, we can say that he played *the* outstanding part. While we cannot say that he extended life to the point of universality, we can at least give him credit for approaching it much more nearly than we should have thought possible and for making the term universal anything but ridiculous when applied to him.

His first contribution was vastly to enrich our knowledge of the inner man, that is to say, of the impulses and promptings that continually assert themselves and emerge from the regions of the mind to which we have no easy access. In his laying bare of the life within us, Goethe was chiefly helped by his supreme gift as a lyrical poet, which in itself ranks him with the greatest and most spacious of mortals. Anyone who has had the good fortune to read and to live with his short poems will find his life enlarged and better understood. Not just in one direction, as is usually the case with lyrical poets, but in every direction, so that we come to think of him less as a star of fixed magnitude and position than as a beam of light circling our inner skies. For reasons that it is beyond our power to fathom, he had a capacity to reach and endure the stresses of emotional experience far in excess of what is normal, even for poets. For sixty years—from his twentieth to his eightieth—he added one field of emotional experience to another, till at the last he left a body of work permanently enlarging the spirit. Rather than say that he explored the wave of feeling that passed over Europe, it is nearer the mark to say that he was the emotional wave, or no small part of it, and that we go back to him as to a piece of man's inner history embodying a whole age or period.

What adds greatly to the value of this vast poetic document and gives it its wide, if not universal, appeal, is that it does not take us off into holes and corners, as modern poets often do, but stays near to our common humanity, never deserting it for long, so that we can go from ordinary life to reading him and back to ordinary life again, without feeling that we have ever left the main highway. It is much truer of him than of Shakespeare that we can apply his findings to the world we know and put them into practice. The word and the science of psychology did not reach him till later years, but as a practical psychologist, one able continually to analyze and to purge himself, he belongs to a psychological age and continues to make his contribution to it. We can well understand why Freud regarded him as a master. More especially the problem of morbidity and introspection, which still besets us, he may be said to have begun to investigate with masterly precision, not, to be sure, in a laboratory, but on the human and poetic plane. Look at his studies of the temperaments of Werther and Tasso, beside which our near contemporary Rilke, of whom we have had an overdose of late years, seems derivative and far-fetched.

But this is only one side of his lyrical performance. There are many others. All in all, there hardly seems to be a mood in our experience, grave or gay, hopeless or hopeful, that Goethe has not found the most limpid and satisfying words for. It is as if he were a master-musician, at home in every key and every form, who had suddenly found that he could say everything in words instead of in sound. Resonant as Händel, serene as Bach, subtle as Mozart, he, if anyone, is the universal lyrical poet, unrivalled and secure. For instance, it was one and the same Goethe who wrote what must be the lowliest of all great poems, the poem of the

beggar who goes from door to door bringing tears to the eyes of those he begs from, yet not understanding the tears because he is too utterly alone and desolate; and also what must be the most triumphant, the poem of the horseman galloping in his confident journey past the tents of his sleeping fellowmen, with nothing above his head but the stars. Or who wrote, on the one hand, the most intimate and miniature of poems, like that of the trodden violet, and, on the other, the song of the spheres rotating in endless motion about the sun with all the energy and splendour that was theirs on the day they were made. "Bright as on creation's day," as Shelley's translation puts it.

If he had stopped here, it would have been much, but this is only a beginning. Far from being content to reside in these inner regions, as so many of his contemporaries and successors have been content to do, he was convinced that the inner life was not enough, but that we somehow had to put it in its place as part of a larger experience. The first forty years of his life were spent in this endeavour. Being so abundantly rich in inner life, the endeavour was a difficult one and was not carried through without cost, as anyone can see who cares to read his early letters. On the other hand, the fact that he made the endeavour at all, shows how much it meant to him, and makes the fruits of it the more important for us, who, so many of us, still have to learn his lesson.

What he did then, was to turn his mind resolutely to the outer world, not in all its aspects, but in those that he felt best able to reach. The fact that he was quickly and enthusiastically responsive to the visual arts, does not entirely make up for his slowness to formulate his thoughts on society and politics. But it was not in either of these fields, it was rather in the field of natural science, that he approached the outer world most successfully and profitably. The great wave of new experience which came with him and through him took in part the form of a return to nature, well evidenced in such poets as Wordsworth. For Goethe, nature meant both the human subconscious, on which he drew as a poet, and the life around him—plants, animals, hills and plains, the weather, the sunlight—dimly understood as yet, and so offering a fascinating region for an enquiring mind to move into. The progress of the biological sciences since early times had been so slight that the field seemed new, and Goethe plunged into it with the delight of a pioneer.

By the time he was forty, he was deep in at least three sciences—botany, zoology, geology—and had written a competent treatise on one of them. Nothing less than the whole domain of organic science would satisfy him, and he now has his place in the history of these studies. Here again we can see that, while he was not universal and was, in particular, unresponsive to mathematics, he was much bigger than the rest of us and far bigger than any other modern poet. His by no means slender scientific writings bear witness to a life-long activity which ran parallel to his poetic life and interacted with it. The figure we naturally compare him

with in this double capacity is Leonardo da Vinci, engineer and artist. There is hardly a third figure that competes.

In both these respects—as poet and as scientist—he points forward into the future. More especially does he point forward to the time when it will be taken for granted that a poet should be a scientist, and vice-versa, and when our knowledge, and not only our knowledge but ourselves, will be more fully integrated than most of us are now. L. L. Whyte, in his exciting book, *The Next Development in Man*, regards Goethe as the forerunner of the new “unitary” humanity that we are now painfully evolving. A further tribute, this, to Goethe’s universal significance.

But in emphasizing his achievement, at what seem to be widely separated points, we are doing less than justice to his range and curiosity, which was literally unbounded. In the great poem of *Faust* that he gradually wrote in the course of his life, Faust sets out to experience everything, saying that he wishes to enjoy all that is allotted to mankind, the lowest as well as the highest, and to heap it on himself, even if it destroys him. In this sense, Goethe was not unlike his creation. And, speaking of *Faust*, is it not appropriate that this man, with his unlimited energy and spirit of enquiry, should have conceived this most universal of modern poems—a poem which has its definite character, just as surely as any other, yet also has the power to go on and on and to receive any experiences that he cared to put into it, only stopping when he stopped? The survey of life that the poem makes is very comprehensive, touching the beginnings of life and of history and coming down through the ages and carrying them with it into the present. Also it gathers up much that was most important in his own age and, as far as a poem can, points forward to what is to come. It seems to live in the past, the present, and the future all at once, and, if it does not deal with the universal man, who doesn’t exist, it comes as near to it as any work of literature, say, the *Book of Job* or *Don Quixote*, and like them can be read in any country and by old and young, with an equal sense of nearness. If in the course of a century or so it has been translated into English fifty times, there is a reason for it.

But the scope and expansiveness of Goethe’s genius is not fully indicated by *Faust*, vast as it is. We have to look at the whole of his writings, which in the one comprehensive edition, published approximately fifty years ago in Weimar, fill 133 volumes. Think only of the letters he wrote, some 14,000 of them, ranging from the most boyish effusions, overflowing with wild caprice and inconstancy, to the weightiest and wisest of utterances. If we had only his letters he would rank among the broadest and most capacious of men. His range of correspondents was startling, including, as it did, young and old, high and low. He could write to a child or to his illiterate wife with easy adaptability, and with the same ease to the ruler of the duchy or to Carlyle or to Hegel.

Consider again what is virtually one of his works, the talks he had in late life with his literary associate Eckermann, the so-called *Conversa-*

tions with *Eckerman*. This is a work which suffers less in translation than many of the more poetic, and for this reason offers a useful channel of approach for non-German readers unfamiliar with Goethe's language. *Eckermann*, as we call it for short, is almost entirely a book about books, the reflections of one man of letters talking to another about what he has been reading. That is all. Yet such is its depth and variety that we place it among the universal books, those books which I am tempted to call bibles, which we can open at any point and find what we want, even if we didn't know what we wanted when we opened them.

Having said all this about our author, we have still left untouched the bulk of his writings, which, as we come to know them, seem to recover all the forms that other poets have used extensively before him, and like *Faust*, though not in the spirit of *Faust*, to re-assemble the past in a contemporary way and make it ours again. Classical drama, or French or Shakespearean, the oldest kind of story and the newest, epic and proverb and whatever lies between, the Greek tradition, the Persian, even the Chinese, it all shows up somewhere in his work and comes out as his. There is nothing more original and lovely in *Faust* than the episode in Part II which introduces the figure of the god Proteus, who can assume any form at will, that of a tortoise, a dolphin, or a man. Goethe—and this is another of his universal aspects—is himself a sort of Proteus who can travel through the whole scale of things and re-live them one after another. As a poet, he travelled through the whole world of poetry, while as a scientist, he was travelling through the whole world of creation. He may not have completed this universal endeavour, which if it was to be truly universal would have required him to be equally at home in all the arts and to be a much better musician and a much better draughtsman and painter than he was, but he came nearer to completing it than is possible to-day; and in this sense, until we find some new way of compassing and mastering the world, he will probably stand as the last of his kind.

One point in conclusion. If Goethe had lacked a point of view, if he had merely bumped about in the universe as a sort of eclectic or polyglot, his universality or near-universality would have little meaning for us, and we could agree to forget him or to remember him only as a portent or curiosity. But this is idle talk. Not only did he achieve and maintain a point of view, but he did so at the level of philosophy and will rank ultimately with the philosophers, as he now ranks with the poets. If there is any modern figure who may come to stand in the modern era where Plato and Aristotle stand in the ancient, it can only be Goethe. Closer in many ways to Aristotle as a philosopher, but as a poet-philosopher closer in kind to Plato, yet not to be classified under either, since he stands firmly on his own ground, Goethe is the nearest approach we have to them in recent times. It has been said that it took us centuries to learn to think with Plato and Aristotle and that the time may come when we shall learn to think with Goethe. This, in the end, will prove to be his universality.

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CANADA

SYRUP FROM SAPS

By J. B. WALLACE, Northern Vocational School, Toronto

In an article entitled "Boiling Down and Pointing Up" in the Winter Number of this *Canadian Modern Language Review*, I argued that teachers in Ontario (or all over the world, for that matter) should have a professional philosophy based on the premise that they are the chief custodians of our civilization. They should leaven the technical content of our current education with all-time philosophical *attitudes* that would hold our civilization steady in a world that can become so jittery at times about atomic bombs, "saucers," invaders from Mars, fifth columns, moral degeneracy, and all such dire possibilities. Teachers should aim at an integration of the *over-all* experience of the human race, and focus it on the problem of shaping our next future. Any education, to be really good, must have the fundamental and permanent concepts of good living firmly embedded in its core. In the present political set-up, however, it is difficult to put such a philosophy into practical operation. Professional educators know better than anyone else what good education is, and to what extent it might be made to live and function (human intelligence and disposition being what they are); but they have no effective mandate to promulgate their philosophy, even if they have one. They are hampered by their public relations. A logical conclusion from conditions such as these, would be that, for purposes of practical politics in our country, our Anglo-Saxon race, or humanity in general, the profession of education itself should be acknowledged as the authority best fitted to appraise the qualifications and set the standards which should be required of any candidate who wishes to enter the profession and remain in it. In other words, to state it bluntly, the world would be better off if the profession of education everywhere had greater prescriptive, selective, and disciplinary authority than it now has over its precepts and its professors.

Now, in this present paper, in spite of my previously expressed inclination to write of philosophy rather than of methods, and at the risk of compromising my reputation for modesty, I shall discuss a few items of class management and methods of teaching. Be it understood, however, that any suggestions I may make are projected from the background of the philosophy of education that I have so sketchily outlined. Be it understood also, that they are suggestions for younger teachers—who may find a useful hint in them here and there. As for the veterans still in service, it is too late for any massage of mine to soften their calloused scars or limber their stiffening joints. They know it all, anyhow. Then, too, as a further apology for going patriarchal among experts, I might add that the best people to imitate are those who have been magnificent, but the best people to give advice are such as I who have made mistakes.

I think that a teacher will be happier and better if he aspires to be an artist rather than a technician; for teaching is an art. It is an easy art, however, because the art of it consists for the most part in merely being artless. In the forest-lovers' magazine *Sylva* of May-June, 1947 (published by the Ontario Department of Lands and Forests), the following definitions are quoted: "He who works with his hands is a labourer. He who works with his hands and his head is a craftsman. He who works with his hands and his head and his heart is an artist." Toss your heart into the huddle. It can pep up amazingly your students' reactions to your signals. It will surprise you, too, to see how tough your heart can become. It can glaze itself with poise and composure, so that the tears of "repentant" sinners will penetrate it no more than dewdrops penetrate the finish of a newly-waxed car.

The frustration side of the teacher's panorama has to be faced now and then. Therefore, take your job easily. This does not refute, but supplements, my previous point about using your heart. If you cannot make or take a joke at the close of a day's teaching, you need time off for a movie, or to ruin your manicure in the soil of your garden. You will live longer, and your blood-pressure will continue unnoticeable into later stages of senility, if you don't take yourself or your subject too seriously. Other subjects are as important as yours. Teachers are all too prone to assume the goose-flesh dignity of the Roman frown. Teaching is not of *things* but of *people*. Therefore, be human rather than academic, especially on "those" up-hill days when your students are restless, irresponsible, and everything that an intelligent human being should scorn to be. When I think of all the missionary fervour and pedagogical ingenuity I used to waste on clod tablets without any quartz crystals in them to twinkle back at me, I feel like ———; but shucks! *The Review* wouldn't print it. Let's forget it. "Il n'est rien de si bon que de se rire au nez de temps en temps." Also: "On n'est jamais si heureux, ni si malheureux, qu'on ne pense." It may be, after all, that some of my most achromatic "bloomers" have "blushed unseen."

Your practical solution of the apparent dilemma suggested by my two previous exhortations—to use your heart on the one hand and to take it easy on the other—may be this: Be a guide of learners rather than a teacher. Teaching (too much) can become a bad habit. *Learning* is the stuff that makes scholars. Lonely, solitary homework and individual student-thumbing of a textbook can double and triple that meagre total of classroom experience that a pupil gets in a five-year language course. Almost every week I have occasion to say to a student: "That's your job, not mine." "Is that the right preposition, sir?" "Avez-vous un *Cours Moyen*, deuxième partie?" "Oui, monsieur." "Bon! Je me le demandais. Eh bien! Trouvez-en la quatrième leçon et cherchez-y . . . Vous avez bien là, sans doute, quelque chose que vous gardez très, très, doucement entre les deux oreilles, pour empêcher que le vent froid ne vous

souffle à travers la tête? Oui? Eh bien servez-vous-en constamment, mon vieux, pour vous faire grandir comme le chêne, fort et vigoureux."

Learning should be comfortable, not frantic. "Le bonheur est une denrée merveilleuse; plus on en donne, plus on en a" (Necker). You have explained a subtle causative *faire* or pleonastic *ne*. Then wait casually for twenty or thirty of those "precious" seconds that you have for French, while your class does a second mental lap around the course where you have just paced them. You may get a question or two. In any case, by not rushing on, you have exemplified the wisdom and serenity of finishing one task before stampeding off to another. This mad muddle which is our civilization does not leave us enough time for comfortable contemplation.

Often we have to compromise. The impatience of our generation creates a hazardous conflict between thoroughness and speed. I like to reconcile this conflict by making the two protagonists supplement each other. If an "opportunity" student does two or three years of French in one, he *must* do a pretty thorough job. His very speed demands thoroughness as he goes. That student, like Napoleon and Caesar, *must* "leave no enemies in his rear." He *must* do all parts of the job *well* the first time over it, or by economical repetition. And in such a situation, I believe, you have *discipline* at its very best. Moreover, a year saved is worth a thousand dollars, two thousand—I no longer know how many of these fluctuating dollars of ours—to both the student and the parents who support him. That, also, is a job *well* done.

Very few high school students know how to study. Why not let them in on some of your own precious pedagogical secrets? As Rousseau said: "Lose time in order to gain it." I have found this procedure much more stimulating for them than the tricky pedagogical artifice, dear to a teachers's heart, of kidding them into unearthing a point before they realize that they have been digging for it. I am not at all convinced that the most effective teacher is the one who deftly "makes it so easy that you know it before you know it." Take, for example, that three-cell portable memory-starter: recency, frequency, intensity. Train your students to use it rather than be victimized and softened by it. Work *with* them rather than *on* them. Tell them: "Recency—that last hour before an examination; frequency—a half-hour for memorizing a vocabulary is better in three ten-minute snatches, a day or so apart, than all in one damned horrid grind; intensity—the benign rays of your French syntax can never penetrate even to the outermost photosphere of a consciousness occulted behind a hazy dream-cloud in which you are winning, as it might have been won, that rugby game that we lost last Friday afternoon." I have had earnest students, not one but *many*, express genuine *gratitude* for simple little hints like these.

I do not like to control students too meticulously. Most teachers and parents expect, and hence train, their youngsters to be guided by external

"safe" authority too far into the age when they should be developing "self-reverence, self-knowledge, self-control." . . . "You are bigger and stronger than I am. Do you still expect to be led around by your tender little paw? Are you one of those loutish unfits who will saunter in front of a moving car, looking *deliberately* in the other direction, and depending on—nay, *challenging*—the driver of the car to take care of you? Some day one of those drivers will fail to notice you, and you'll get your coat-tail all full of radiator."

Among the toughest classes I have had to teach were some in which I followed a teacher whose lesson period was packed from floor to ceiling with oppressive layers of pin-drop silence. It is quite possible that some of those students were compressing, with ever-increasing explosiveness, beneath the clamped lid, an urge to react violently against control and law—to become obnoxious zoot-suiters instead of developing socially and comfortably through natural subjective adjustment.

Most youngsters take a "year off" somewhere in their teens to discharge functions of development other than intellectual. Their legs are long and gangly for a while, their knees wobbly, their hearts fluttery, their brains woozy, their feelings touchy, their concentration flabby. If you preach endless admonitions at them about the inestimable value of the time they are wasting, you are only frittering away your own reserves against the law of diminishing returns. I often prefer to lie low until a drifting student has flunked a test or otherwise laid himself open to a bludgeoning. Then I can console him, understandingly, but not gently (teen-agers don't like gentleness; they prefer the rough stuff, both boys and girls) . . . "Well, you have lost a battle, but you are winning a war—if you are growing wiser. Most of us have to learn through our skins anyhow. Only geniuses can use their heads *all* the time. Learning through the skin is like poison ivy—the more it itches, the harder we scratch. So get tough, son, get tough. The world needs tough guys these days. Sharpen your claws and do some scratching. You'll be O.K."

That eight-hour total of practice in speaking French for each student can be—and is—multiplied several times over by encouraging students to practise *in imagination*. You can get good dumb-bell exercise without dumb-bells at all by simply tensing and relaxing your muscles, biceps versus triceps. And forty students can practise talking French all at once in complete silence, by shaping and tensing the required vocal organs, while one of them is designated to do so audibly. The youngsters like it—it's a trick (*un tour*), and every youngster likes to *faire des tours*.

Organize and systematize; what is education else? Use summaries, abstracts, and short-cuts. Use selectivities and discernments, and nourish them up to intuitions. Gladstone and Napoleon would digest a full-size novel in a few minutes. Have your students learn to *make*, and then to *use*, a switch to turn on a dozen lights at a time (like *grouping* irregular

verbs, for example), instead of turning the bulbs into and out of their sockets one by one. It is so easy for a textbook, or teacher, or student, to be and remain a one by one by one agglomeration! Have students make, times without end, the leap from examples to generalizations, cases to rules, concrete to abstract, vocables to philology. *System*—that's a nice, versatile idea to play around with. Young people *can* be taught to *think*.

I use a core list of verbs, a core list of adjectives, a declension table of personal pronouns, and a word-order summary for verb-phrase "envelopes." I expect students in Grades IX and X to work inward towards these thickets, and from them on to work outward from them again to oddities and individualistic forms. Our grammars are, on the whole, arranged in this order. A filing-system in a student's mind—intelligent, deliberate, selective, classified, and labelled—can enhance the value of that two months' exposure to French into the equivalent of a whole year; and in that year a good student can learn to talk French—*almost*.

The Review (an associate editor) suggested the inclusion in this article of a list of supplementary books such as I suggested to our section of examiners last July. In this connection, I should like first and foremost to boost books prepared by our own fraternity, such as (1) Maxine, *Le Saut du Gouffre*, edited by Corbett, Longmans Green and Company—an easy, entertaining, Iroquois Indian yarn, good for initiating Eleventh Graders into the timidifying but hopefully anticipated process of reading for its own sake; (2) Klinck's *En Avant*, Ryerson Press—a judicious selection of French-Canadian short articles, by one who knows French Canada well; (3) *Recueil de Lectures*, Copp Clark, edited by Dora and Marie Stock—a varied selection including some old favourites; and there are several other such. Who in all the world knows better than these indigenous practitioners how to teach French in Ontario? (If the editor, impelled by some twinge of the modesty for which he is noted, deletes this from my copy, I'll disown him as a pal.) Of the old familiars I like (more or less in order of increasing difficulty): Dumas, *La Tulipe Noire* and *Tour du Monde*; Enault, *Le Chien du Capitain*; About, *L'homme à l'oreille cassée*; Molière and Labiche, various comedies; and the current *Colomba*. (My partiality to some of these works may be due to the fact that they were prescribed when I myself wrote off Junior and Honour Matriculation—and I still enjoy relaying them on.) For a teacher's supplementary pick-me-ups: (1) Brachet et Dussouchet, *Grammaire Française* (cours supérieur), Librairie Hachette et Cie, 79 Boulevard Saint-Germain, Paris 6e—very satisfying on fine points of grammar, both current and historical; (2) P. et M. Carpentier-Fialip, *Grammaire de l'anglais vivant*, Hachette—shows us our own language through the Frenchman's back door; (3) any good dictionary (I prefer Cassell's)—use it, for example, to provide materials for a "browsing" lesson on the idioms associated with some one word (like *coup*), complicating these idioms in

various combinations of syntax involving different tenses, persons, and numbers, subjunctives, and so on.

In conclusion, what all have I said that is new, out of my forty-odd years of experience? Not a blamed thing. Everybody's doing it. And if King Solomon's tutor could flit across the seas and centuries and drop in on us now, he would probably say the same. It was he, quite possibly, who first planted in young Solomon's mind the idea that "there is no new thing under the sun" (Ecclesiastes, I, 9). By the way, you should read that ancient dissertation on the vanity of human wishes, and note the skilful pedagogy of it: observations to conclusions, obvious to inferential, particular to general, cases to principle, concrete to abstract, elimination of irrelevancies to reveal the refined distillate. Do we teach any better to-day than that old "preacher" of three thousand years ago? I ask you. Nevertheless, we can still teach as *well*, if we keep our sights on the *long view*. Let each of us envisage himself as working, not merely to cover to page 55 by the middle of May, not to achieve a hundred percentage of passes in this particular year; not to enable our students, as a *sine qua non*, to speak a language which they may soon allow to "rust unburnished" anyhow; not so that our students can earn a living in spite of the delay we cause them in getting at it; not for any effervescent shibboleth of the moment; but *for keeps*.

Finally, I salute respectfully the foreign language teachers of Ontario.

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QUINZE ANS APRES

By D. MARGARET WHITE, *Peterborough C & V.I.*

Fifteen years ago, when I began to teach Modern Languages, I was full of fervent beliefs and high ideals. I thought, for instance, that a large percentage of my Grade XIII students would take French at university, and that I must teach them with that in mind. In point of fact, many of them later used their French and German on the continent during the war, and thus met a much severer test than any Chief Examiner could devise. Some actually have studied languages at university, but for the vast majority the Grade XIII diploma in French or German represents the highest point they have reached, or are likely to reach, in those subjects.

As a young teacher, every moment lost filled me with foreboding. I was resentful of every interruption, no matter what the cause. Didn't these people know that life was real, life was earnest, and that I could cover my course only by keeping strictly to schedule. Apparently they did not, for now I accept the fact that, with time off for rugby games, tea dances, special matinees, and exams, there are no more than thirty teaching weeks in any school year.

Have I lowered my standards, as I slowly but surely reconciled myself to teaching, in slightly more than half a year, a course which would train those who wished to go on to university and yet at the same time would not be too theoretical for those who did not? I sincerely hope not. They weren't THAT high in the beginning. I have, however, evolved some methods which might interest those of you who have not yet made the compromise.

For the university-minded I conduct my classes in French, and I cannot see that anyone has suffered, even from hearing grammar points explained in French. As an actual fact, the percentage of those passing the Grade XIII examinations has risen since I began to do this. With the co-operation of the other members of the department, the change was made fairly easily. We built up the necessary vocabulary gradually in the various grades, we became adept at paraphrasing to explain new words, at using inflection, gesture, and even crude blackboard artistry to make the meaning clear. For grammar lessons, particularly, we never failed to urge the students to clear up any doubtful point by reading the English exposition in the text. If you are still a Doubting Thomas, I beg you to try it out for yourself. After all, what student can help but understand "le participe passé d'un verbe réfléchi s'accorde avec l'objet direct devant le verbe" when, with each of these grammatical terms, the appropriate word is pointed out in a blackboard sentence?

For them, too, I try to treat the Authors book as a piece of literature and not as something which must be endured to meet the examination requirements. In *Colomba*, the class and I try to decide what Méricmé thought of the English, of the Miss-Lydia-type of tourist, of a country

where "vous pourrez tirer sur tous les gibiers possibles, depuis la grive jusqu'à l'homme." We note by what literary devices Mérimée achieved his effects, we observe his liberal use of local colour, his deft characterization, his ever-present irony. In all probability none of this will be of any practical value in June, but won't it make the transition from Grade XIII to First Year University less painful? Shouldn't it help to correlate French with the study of literature in English, Latin, and German classes? I am convinced that every Authors lesson should be a literature lesson as well.

The students who go on in French will reap the benefits of as much detailed work in pronunciation as possible. For them I introduce phonetic symbols, though I have never yet had time to do enough work on phonetics. For them, too, I emphasize liaison, intonation, and breath-groups. I check their oral work more carefully, making them correct a fault which I might well overlook in the others.

It will be evident that I try to give this university group a broader and deeper course, to clear up for them fine points which they would have to master eventually. Even then, I know their university professors will discover great gaps in their knowledge, for which they will have every right to blame me.

What do I do for those who never expect to go beyond Grade XIII? In general, I attempt to make their course as clear and practical as possible, to give them something they can hang on to. It will do them no harm to hear the finer points expounded, but they will be more appreciative of points they will be likely to meet in June. First, they need vocabulary building: We relate nouns, verbs, adjectives, and adverbs—"la facilité faciliter, facile, facilement"; we look for antonyms and synonyms and homonyms. They need to be sure of certain basic constructions, and to this end I ask them to memorize, in the second person plural, the imperative affirmative, the imperative negative, and the present interrogative of some reflexive verb, and to pattern each one they meet after it. Again, they will not be able to introduce much variety into their answers, and hence they are advised to imitate the question, as far as possible, to be sure of using a correct construction.

For them the essential points of grammar are the important ones. Therefore we check over all the possibilities for the agreement of the past participle, almost every time we find a past participle, and discuss all types of conditional sentences when any one type appears. They cannot digest too much grammar in one dose. With this in mind, I split up the grammar content of each lesson into several units. When we come to Lesson 1 of *Cours Moyen, Part 2*, I teach the position of pronoun objects one day and do the sentences based on that. Later we clear up inversion of the verb and subject. Finally, in Authors work, they will have to depend to a great extent on previous Authors vocabulary and on *Cours Moyen* vocabulary in answering questions. Accordingly, they must be taught to

substitute words they already know when the new word escapes them. At the same time they must be told to acquire the vocabulary essential to the book they are studying. In *Colomba*, for instance, words like "la vengeance, le maquis, assassiner," must be drilled into them.

For both groups, I must find time-saving devices. Many exercises can be disposed of orally, with only the difficult points put on the black-board. Certain lessons can be done rapidly, for example, Lesson 23 of *Cours Moyen, Part 1*, in the expectation that subsequent encounters with verbs and their prepositions will provide the answer to the perplexing question "Est-ce à ou de?" Dictation can be done, incidentally, by dictating Authors questions. I send one student to the board, have the others correct his mistakes, and then their own. Corrected tests on any part of the work can be posted up so that the interested students may check them for themselves. The rest, it seems to me, would not gain much, even from a careful study of the proper answers. Points which the majority have missed should, of course, be re-taught. Sometimes I discover, through tests, that I have failed to put sufficient emphasis on a construction which the students find really difficult.

Of late years, Visites Interprovinciales have done much to remind Ontario students that French is one of Canada's two official languages and that it is in everyday use in many parts of their country. It rests with us language teachers to develop in our students love, appreciation, and respect for this, their second language. Thus can we make our contribution to true Canadian unity.

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Modern Language Instruction in England

By DOROTHY M. WILKINS

This is the gist of a very interesting address delivered by Miss Dorothy Wilkins, of Oshawa C.I. & V.S., before the 1949 Annual Convention of the O.M.L.T.A. A past president of the Association, Miss Wilkins had spent a year as Exchange Teacher in London, England.

The London County Council memorandum defines the aims of the course in these words: "To promote in the pupil such facility as the time allows and his capacity permits in speaking, reading, and writing the tongue he has begun to study; and to arouse in him a lively interest in the life of the people whose native speech it is."

At the age of 11 plus, the pupils are tested and assigned to various schools. The Grammar School is for the academically-inclined children; the Central School is for those who may or may not continue in purely academic work; and the Modern School supplies the needs of the non-academic stream.

A modern language may be taught in all classes in all these schools at the discretion of the Head. Some Modern Schools are experimenting with Spanish. The language course in these schools is kept very practical, and is designed for the non-academic child.

Each school compiles its own course of study and chooses its own text. The aim is a common one in each group, but each school decides how it will attain that aim.

In some schools the same class is given to a teacher for the five or six years of the course, and many English teachers like this arrangement.

The final examinations are set by the various universities. The papers are marked by the teachers appointed as examiners, in their own homes. Co-ordination meetings are held at which the examiners mark the same paper and compare results. Twelve actual papers are also re-checked by the chief examiners, so that a high degree of uniformity can be expected. The oral examination, plus the dictation, is a regular part of the sixth form examination, and is valued at 20% of the marks.

Due to careful grading at the entrance into the Secondary School, the ability of the class is fairly uniform. Because the pupils are young, they are not self-conscious. They still enjoy playing simple games, and practise pronunciation with great enthusiasm.

Exchanges between French and English pupils are quite common, and seem to be very well organized. Correspondence with foreign pupils is encouraged, and French clubs were flourishing in most of the schools that I visited.

Group visits abroad were undertaken in many of the schools, and parents were willing to make sacrifices in order that their children might go on such visits. These school journeys often took place in school time, and they are not regarded as "vacation jaunts," but as a real educational experience. One school sent its group to Belgium, where the pupils took lessons in a Convent School and worked somewhat as we used to do at Sillery.

During the year, groups of seniors were taken to French plays at the Institut Français, and French plays were produced in most of the Secondary Schools.

To the teachers, the masters and mistresses, I am always so happy to express my gratitude. Beginning with "our own" Mr. Travis, every teacher received me, not as a visiting inquirer, but as a colleague in the intricate business of teaching a modern language.

Much of the teaching is done in French, and the oral work is of a high standard. I attribute this to the excellent preparation given in the universities; to leave being granted to follow approved courses; to financial help for language study in the country concerned, given by the Education Authority, not as scholarships, but after a consideration of each case on its merits.

Many schools have "Assistants" or "Assistantes," students from France who help with the oral work in return for a small remuneration. Opinions vary as to the value of "Assistants." One teacher observed, "they have opened wide the classroom doors." Others felt their value to be limited because of their lack of teaching experience. I should like to see "Assistants" from Quebec teaching in our classrooms and our young Ontario teachers given the same experience in Quebec.

As I noted in a previous article in the *Review*, the Modern Language Association is a flourishing institution, and the London Branch had many interesting meetings. In collaboration with the M.L.A., Mr. Travis has prepared some records that may interest you. Two have the music to well-known French songs. There are no words. The idea is that the class can sing with the records. These are H.M.V. C3788 and H.M.V. C3789. H.M.V. C3774 is a play: "On ne badine pas avec un cigare," and Middle School pupils will like it. All these records can be obtained from your local dealer, but you must be resigned to wait for delivery.

In conclusion, I would submit the following points for your consideration.

Care must be taken to place the Exchange Teachers where they can do the most good; not just where they can do the least harm. To derive any benefit from the year the teacher must be teaching his own subject, in our case, a language, and must see it taught. Furthermore, unless we are teaching our own "specialty," we cannot do our own system credit; and we are not only to get ideas, but to give some to our overseas colleagues.

As soon as such a step is possible, we should have teacher exchanges with the country whose language we teach.

Perhaps it would be advisable to request some type of official report from returning Exchange Teachers.

Financial aid for foreign language study would help our oral work. At present it is impossible for many teachers to visit the country whose thought they are expected to interpret to the pupils.

Leave should be granted for study and research abroad. After even five years, few of us tend to improve our linguistic qualifications, if we have no time to renew our acquaintance with the country concerned.

Oral examinations would doubtless raise the standard of oral work, and would give the pupil some reward for his efforts in this direction.

Could we not have that Upper School "dictée" soon?

SUGGESTIONS FOR YOUR LIBRARY OF RECORDS

- I. Linguaphone Set—*La Famille, etc.* (The Robert Simpson Co.).
 - II. Records to accompany *Cours primaire* (Copp Clark).
 - III. Records for *Cours Moyen, Parts I and II* (Clarke, Irwin).
 - IV. Ling-Oral—Readings by Jacques Mordret, Professeur de Diction, Université Laval, Québec.
 1. *La dernière classe, La Chèvre de M. Séguin, etc.*
 2. *Le Savetier et le financier, Le corbeau et le renard. L'hirondelle et les petits oiseaux, Le petit poisson et le pêcheur. La cigale et la fourmi* (trois interprétations), etc.
 - V. Columbia—*La Marseillaise* } Georges Thill & chorus—Garde ré-
 Le rêve passe } publicaine band.
 - VI. Bluebird—*Ma Normandie. C'est la belle Françoise. Au fond des campagnes. En traîneau. Le ber. Vive la Canadienne. Alouette. O Canada. A la claire fontaine. Gai lon la, gai le rosier. O Canada, mon pays, mes amours. C'est l'airon qu nous mène.*
 - VII. Victor—*Adeste fideles. Youppe, youppe, sur la Rivière. Ca bergers, assemblons-nous. Les anges dans nos campagnes. D'où viens-tu, bergère? Dans cette étable. Il est né le Divin Enfant. Sur le pont d'Avignon. Plaisir d'amour* (for Livre de Lecture).
 - VIII. Disques musica—*Partons, la mer est belle. Le soir sur l'eau.*
 - IX. Visual Aids Cutting—*Bonjour, belle Rosine. Au clair de la lune. Alouette. La Marseillaise.*
 - X. Disques mignons—*Au clair de la lune. Cadette Rousselle. Sur le pont d'Avignon. Il était un petit navire.*
- German: 1. *Vor der Kaserne—Drei rote Rosen.*
 2. *Zwei Herzen im dreiviertel Takt—In deinen Augen.*

(The names of all paid-up subscribers will be printed in June Number)

LAVAL UNIVERSITY FORGES AHEAD

This unique Canadian institution, situated in the heart of Old Quebec, goes back almost 300 years, to 1663, when Monseigneur Montmorency de Laval founded the Seminary of Quebec out of which the university has grown. On December 8, 1852, Queen Victoria signed the royal charter which officially brought Laval University into being.

The University has long been in contact with the great universities of Europe, and it has always played an important rôle in the development of Canadian arts and sciences.

For the past quarter of a century Laval University has been the centre of more than usual activity. Its influence has extended over the cultural life of Canada and of the whole American continent. Laval has become a national institution, and is famous throughout the world as a centre of French and French-Canadian culture. Some of its faculties, such as Letters and Philosophy, have student bodies which are mainly international.

Since 1930 Laval's internationally known French summer school, under the efficient direction of Mgr. A. M. Parent, now also general secretary and vice-rector of the University, has been attracting students from every State in the United States and every Province in Canada. Many have come from abroad; a good number from Latin America. Its English summer school attracts students and teachers (not only from French Canada, but also from Great Britain, the United States, and other parts of Canada) who come to learn the latest techniques of teaching English to non-English-speaking people. The total registration for the summer school, in all departments, is now well over 1,000 students, of which only a small number come from Quebec.

Laval University is one of the few institutions on this continent whose entire teaching staff devotes itself exclusively, during the academic year, to the costly pursuit of graduate work.

Laval has the third largest university library in Canada. All the books are now being re-catalogued, a task that will take several years. Its archives, among the richest in Canada, have proved invaluable for research in Canadian history.

Laval has won the respect of scientists and technicians in many parts of Canada and the United States, because of the good work being done in its schools of Physics, Mining Engineering, Chemistry, Forestry, Fisheries, and Agriculture. Its faculty of Medicine is also rated among the best by American and Canadian medical societies.

But it is for disinterested scholarship and pure research in the humanities that Laval has made the greatest sacrifices. Its published books and theses in the faculties of Letters, Philosophy, and Social Sciences; the research work published in its own three learned journals; its faculty research published in the learned journals of Europe and the United States; the publications of its Institute of Social Research and its Institute of Folklore—are all helping to give Canada a respected place in the

world of scholarship. The amazing fact is that Laval has done all this on so little money. It has an income of only \$116 per registered student, as compared with Saskatchewan's \$610, Acadia's \$850, and Harvard's \$1,800.

At a time when Canada is losing more than half of its scientists and scholars to the United States, this university is attracting hundreds of students from that country, and its faculties have been making enormous sacrifices to maintain its own reputation and that of Canada in the field of scholarship.

Encouraged by the growing appeal of the new careers that the evolution of society has created, our young men and women are coming to the University in increasing numbers, in search of the training and education necessary to the realization of their legitimate ambitions. The State, industry, Commerce, Agriculture, and Labour are clamouring for better trained and more competent executives and workers. The increase in our population, the migration from rural districts to the cities, the spontaneous birth of industrial centres; all these things are imposing new and heavy obligations on this great Canadian university.

Under pressure from all sides, Laval University cannot resist the stimulus of progress; it cannot remain passive without depriving society of the leaders it needs so much; yet the University finds itself checked in its development; it is at the cross-roads. On the solution of this problem depends not only its own future, nor that of a million and a half French-Canadians, but also the future of the country as a whole.

The University's picturesque location just within the ramparts of the Upper Town unfortunately has left it no room for expansion. A fine new site has therefore been chosen on the heights just west of the city, in the suburb of Ste. Foye. Here a complete new set of buildings will be erected to house the various schools and faculties. The spacious grounds of the new Laval will extend from Laurier Boulevard to Ste. Foye Road. In addition to suitable accommodation for academic and religious studies, an amphitheatre, a museum, a studio for arts and crafts, and a student's recreation centre will be provided. The faculty of Medicine will be furnished with a fine new medical building, a hospital, an infirmary, an institute of hygiene—and a morgue! Adjoining the buildings of the faculty of Agriculture there will be a veterinary college and an experimental farm. The faculty of Arts and Letters will enjoy the facilities of a modern library building in which will also be housed the precious Archives of the University.

But Laval cannot meet the cost of this expansion single-handed. Without substantial support from the Canadian public, it will not be in a position to carry out the improvements that are urgently needed to enable it to make its just contribution to Canadian achievement, particularly in the vital but costly fields of applied science and research.

G. A. KLINCK.

Plan To Be At The O.E.A. This Easter

A. F. W. HODGINS, *Jarvis Collegiate, Toronto*

Your Programme Committee of the Modern Language Teachers' Section of the O.E.A. has been very busy arranging what we think will be a very interesting and stimulating convention. The time and place are the same as usual, namely, Tuesday and Wednesday after Easter, April 11 & 12, and the Women's Union Theatre, 79 St. George Street.

The programme will have something of interest to everyone, with a wide variety of items ranging from talks of general interest (in English, French, German, and Spanish) by outstanding authorities to very practical discussions of problems in the classroom.

On the first day, following the President's address and the reports of the Secretary-Treasurer, will come a panel discussion. We have been most fortunate in obtaining the consent of Miss E. E. Hislop, of Harbord Collegiate, Toronto, to act as chairman of the group, and for the other members we have secured well-known teachers of widely different experiences, namely, Miss E. Maude Standing, North Toronto Collegiate, Miss Edith M. Laycock, Milton H.S., and Mr. Ian Ferguson, Medway H.S., Arva, Ontario. The topics to be discussed will be those that are submitted to teachers throughout the province. Now is your opportunity to have your particular difficulty discussed by these experts. Your suggestions for topics are now being solicited, and we urge you to send them either to the chairman, Miss Hislop, or to *The Review*.

Immediately after the intermission, we shall have our visiting speaker, Professor René Bray, who will speak on "La Littérature Contemporaine et les Acquisitions de la Psychologie." Dr. Bray, who has been professor at the University of Lausanne since 1929, once taught high school in Tunis, and has lectured in Roumania, Germany, and Belgium. His numerous original publications cover the whole field of French Literature, and he has edited numerous volumes of Molière, Michelet and, more recently, an anthology of "La Poésie Précieuse." Many Canadian and American universities have tried in vain to arrange visits from this distinguished scholar, but it remained for Professor Jeanneret to achieve the first success, by virtue of a personal visit by him to Switzerland last summer. Professor Bray is giving a course of lectures at University College for one term, and we are extremely fortunate to have him on our programme.

Once again, the Tuesday luncheon is being held in Malloney's Art Gallery, 66 Grenville Street, within easy walking distance of our convention headquarters. Our speaker is very well known to teachers of Modern Languages in Ontario; first, as a teacher at North Toronto C.I., when he held office in this Association, then as a Provincial Inspector, to which post he was appointed on returning from overseas, and now in his most recent position as Superintendent of Secondary Schools for Toronto—Mr. J. R. H. Morgan. He is greatly interested in the problems of the pro-

posed re-organization in the Courses of Study, and he has promised to give us an up-to-date picture of the situation as it exists at that time. We are all vitally concerned in this matter, and a large attendance at the luncheon is expected, to hear Mr. Morgan.

The programme for the second day, until the intermission at 10.45 a.m., is devoted to Spanish and German. Professor Diego Marin is coming from London, Ontario, to speak on "Ensayos Criticos de Larra" at 9.00 a.m. Professor Marin, a graduate of the University of Madrid, taught for seven years at Birmingham, and is now professor at the University of Western Ontario. Teachers of Spanish will not want to miss this lecture.

Teachers of German will be pleased to know that Professor Boeschstein, of University College, Toronto, is going to speak in German on a topic of general interest. For some time Professor Boeschstein has been giving radio addresses beamed to Europe, and he is going to speak on the reactions that he has received from these broadcasts through letters and as a result of a visit to Europe last summer. His topic will be "Kanada von Aussen Gesehen."

The problem of finding suitable textbooks in German is concerning many teachers of that subject, now that a free choice of them is being permitted. Mr. Maurice Smith is arranging a review of certain books by teachers who have examined them. Teachers are asked to submit titles of books that they wish to be discussed to Mr. Smith at Riverdale Collegiate, Toronto.

The reports of committees will be given during the second half of Wednesday morning's programme. They will include a report of the committee on Radio Broadcasting by Miss Julie Garland, Guelph Collegiate and Vocational School, a report on the *Canadian Modern Language Review*, by Mr. P. K. Hambly, the report of the Nominations Committee, by Dr. I. Goldstick, London Central Collegiate, and Resolutions by Mr. John Dodd, Central Technical School, Toronto.

The programme will wind up with a special feature that should attract every teacher of French, and particularly those who are teaching upper school this year. With the kind co-operation of the Hollywood Theatre, we were able to arrange a special showing of the French film "Colomba," at the Hollywood Theatre, Wednesday, April 12, at 2 p.m., and at reduced prices. This picture was actually filmed in Corsica, and therefore abounds in the "couleur locale" that Miss Lydia Nevil was seeking. The film is entirely in French with *no* English sub-titles, and there should be some good music in it, since there is at least one opera singer in the cast.

You owe it to yourselves and to your Modern Language Section to make a special effort to come to the O.E.A. Don't forget the dates—Tuesday and Wednesday, April 11 and 12—when the sun always shines in Toronto.

To Friends of "Visites Interprovinciales"

Most readers of this *Review* know that "Visites Interprovinciales" is a bureau to encourage and arrange visits by French-speaking boys and girls to English-speaking homes, and vice versa. Any wanting the elementary information about it, should write to 173 Redpath Avenue, Toronto 12 (Telephone Hyland 5358).

Friends of the movement will soon be receiving its annual report, but teachers in particular are entitled to receive at least a little elaboration of it.

Some 451 visits were arranged in 1949, as compared with some 382 in 1948 and 234 in 1947. Visits by the English-speaking to French-speaking homes, and visits in the opposite direction, continue to balance each other roughly. In 1949 visits were usually, on the average, longer than before, although no elaborate records are kept to prove this. What is quite certain, is that a higher proportion of the visits made in 1949 were single visits by a single individual to a single household. That is to say, there were fewer joint visits by a pair of friends, by a family as a whole, or by an organized group. While any kind of visit is to be encouraged, the best, of course, are those made on one's own.

Many thanks are due to teachers who have collaborated so helpfully in creating this growth. Unfortunately, the growth itself prevents thanks being given as personally as they should be. Teachers tell their classes about it and help by sending information about pupils who are interested. They arrange for boys and girls who have taken part in the movement to tell the other students of their experiences. Some teachers have organized students to raise money to pay the expenses of sending one of their number to French Canada. Some have persuaded service clubs to do the same.

Though the basic idea of "Visites Interprovinciales" is simple enough, as it spreads, the task of organizing the movement throughout two big provinces and more, is likely to get complicated.

To cope with this, two people in Ontario and three or more in Quebec have agreed to constitute themselves as special representatives for certain areas: in Ontario, Margaret Carter, of Saltfleet High School, for Hamilton's area; Miss Dorothy Bere, of London South Collegiate Institute, for London.

As the organization grows, the same tolerance that we try to create in the students will be more necessary within it, among the teachers and others who work for the movement in all provinces. We shall have to allow for each other's foibles. No doubt, the grim Anglo-Saxon adherence to time-tables, schedules, and forms may seem depressing to the gayer Latin; while traditionally the French have seemed light-minded to us. One can speculate indefinitely on the fascination of racial traits and foibles. But the idea of "Visites Interprovinciales" is to examine them in practice, not on paper, and to treat them sympathetically.

F. H. BIGGAR, *Director, Visites Interprovinciales,*
Upper Canada College, Toronto, Ont.

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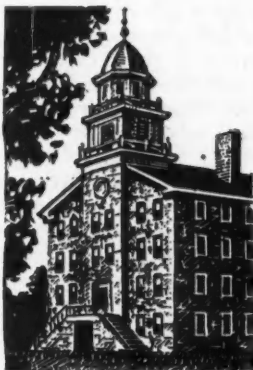
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UN RESUME DE COLOMBA

FOR DICTATION AND REVIEW

Le Colonel Sir Thomas Nevil et sa fille Lydia ont décidé d'aller visiter la Corse. A Marseille, au moment de s'embarquer, le patron de la goélette qui doit les mener jusqu' à Ajaccio leur demande de lui laisser prendre à bord un jeune officier corse qui retournait à son pays natal pour affaires pressantes. Ceci ne plaît guère à Miss Nevil, mais elle ne peut refuser. Plus tard, elle s'intéresse à l'histoire du jeune Corse, Orso della Rebbia, et découvre, à son insu, qu'il descend d'une ancienne famille corse, et que son père, un des colonels de l'armée de Napoléon Ier, est mort, assassiné, victime d'une vendetta. Elle est persuadée qu'il revient en Corse pour venger son père, selon la coutume de cette île sauvage.

Arrivé à Ajaccio, Orso, qui s'est épris de la belle Anglaise, ne montre aucun empressement pour aller à Pietranera, son village natal. Il passe ses journées à chasser avec le colonel Nevil pendant que la jeune fille dessine ou écrit à ses amies. Mais, un jour, en rentrant de la chasse, une jeune fille vêtue de noir s'approche de lui. C'est sa soeur, Colomba, qui est venue à sa rencontre.

Orso se voit donc, à regret, obligé de quitter Ajaccio pour suivre Colomba. Celle-ci lui fait comprendre que tout le monde s'attend à ce qu'il venge leur père en tuant ceux que l'on suppose être les assassins, les Barricini.

Quelques jours après leur retour, un habitant du village étant mort, on a demandé à Colomba de venir, selon la coutume, improviser la ballata sur le corps du mort. Orso l'accompagne.

Tout à coup, pendant que la jeune fille chante, plusieurs hommes entrent; c'est l'avocat Barricini, maire du village, et ses deux fils, Orlanduccio et Vincentello. Colomba, à la vue de l'homme à qui elle a voué une haine mortelle, pâlit et s'arrête. Puis, reprenant sa ballata, elle poursuit avec véhémence et conclut en faisant une allusion au crime qui l'a rendue orpheline.

Quelques instants après, le préfet, qui était présent à la scène, se rend chez Orso. Il lui dit qu'il vient leur transmettre les compliments de Miss Lydia et de son père. Il apporte aussi des preuves de l'innocence des Barricini.

Colomba, par une ruse, fait revenir chez elle le préfet, accompagné, cette fois, des Barricini. Elle lui montre les preuves de la culpabilité de ces derniers. Une discussion s'ensuit et Orso donne un soufflet à Orlanduccio. Colomba, s'emparant du fusil de son frère, va tirer sur Vincentello, lorsque le préfet intervient.

Les Barricini partis, le préfet fait promettre à Orso de s'abstenir de toute violence et d'attendre que la justice décide.

Miss Lydia ayant annoncé son arrivée, Orso décide d'aller à sa rencontre.

Tandis qu'il chevauche dans le maquis, une fillette accourt pour lui dire qu'Orlanduccio est caché non loin de là. Tout à coup, un canon de fusil apparaît, puis une tête dépassant la crête d'un mur. C'est Orlanduccio qui fait feu et atteint son ennemi au bras gauche. Presque en

même temps, un second coup part de l'autre côté du sentier; c'est Vincentello, l'autre frère. Dirigeant son arme de sa seule main droite, Orso fait feu sur Orlanduccio, puis, se retournant, atteint Vincentello. Il les tue tous les deux.

Orso, blessé, est recueilli par des bandits de ses amis qui l'emmènent dans le maquis et l'y tiennent caché.

Pendant ce temps, Miss Nevil et le colonel arrivent à Pietranera et trouvent Colomba en proie à la plus vive anxiété. En apprenant la nouvelle de la mort des Barricini et de la blessure d'Orso, les deux jeunes filles se mettent en route immédiatement vers le maquis. Elles retrouvent Orso qui ne peut contenir sa joie à la vue de Miss Lydia et lui déclare son amour. Tout à coup, Colomba, qui s'était écartée un peu, revient précipitamment en annonçant l'arrivée des voltigeurs. Vite, on transporte le blessé dans un lieu de sûreté; mais la jeune Anglaise, connaissant peu le pays, s'égare et tombe entre les mains des gendarmes, ainsi que Colomba qui s'était mise à sa recherche.

Tout s'explique enfin; Orso, grâcié, épouse la jeune fille. Accompagnés du colonel et de Colomba, ils vont en Italie.

Un jour, en s'arrêtant à une ferme, près de Pise, Colomba aperçoit un pauvre vieillard assis sur un banc. Elle s'approche et reconnaît l'avocat Barricini que la douleur de perdre ses deux fils a rendu idiot. Il la reconnaît aussi et lui demande pourquoi on lui a tué ses deux fils. "Il me le fallait tous les deux," répond la jeune fille. Puis elle s'éloigne en fredonnant une chanson corse aux paroles mystérieuses.

—Taken from the issue of "La France"—dated February 4, 1931, and sent to the *Review* by Mary Macpherson, London South C.I.

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L'ENSEIGNEMENT DE L'ANGLAIS EN FRANCE

*Une lettre de Lyon reçue par Mlle M. M. Wilson, H2V School,
Timmins, Ontario*

La Salpêtrier—Lyon.

Vous me demandez comment je fais dans mes classes pour enseigner l'anglais. Tout d'abord je vous dirais que j'aimerais beaucoup que nos classes soient comme chez vous de 35 minutes, car on peut retenir l'attention des élèves pendant 35 minutes, alors qu'ils s'émoussent dans la seconde moitié de l'heure.

Dans mon école, les élèves apprennent l'anglais 4 heures par semaine dans les sections commerciales. Dans les cours complémentaires, qui sont le prolongement des écoles primaires, ils l'apprennent pendant cinq heures.

Malheureusement, mes élèves commencent les langues beaucoup trop tard alors qu'ils ont déjà 13, 14, même 15 ans. Ils n'ont plus la même souplesse des organes vocaux que les élèves qui entrent dans les lycées et collèges classiques et modernes à l'âge de 9, 10 ou 11 ans. Mes élèves, parmi lesquels se trouvent une assez grande quantité de crétins ont des difficultés extrêmes.

Ma méthode? Elle est variée et adaptée à l'intelligence des sujets. Mais je suis et reste partisan de la méthode directe. Au début, comme vous, j'emploie tous les objets de la classe pour thème de conversation—ordres, suivis d'exécution et de répétition par les élèves. Petites questions, réponses. Je n'hésite pas à faire répéter, répéter, jusqu'à satiété. Je pose la question, l'élève répond et pose immédiatement la même question à son voisin qui répond et reprend la question et ainsi de suite. Cette gymnastique peut être monotone mais elle donne d'assez bons résultats—C'est ce que j'appelle le vocabulaire actif. La lecture, la traduction leur fourniront le vocabulaire passif.

Dès que les élèves ont acquis un certain vocabulaire, on passe à la lecture. Toute l'explication se fait en anglais, suivie de nombreuses questions sur le texte. La traduction intervient en fin de séance avec les explications grammaticales. Elle sert surtout pour les plus médiocres qui n'arriveront jamais à comprendre un mot d'anglais parlé.

Dans ma dernière classe, c'est-à-dire dans la quatrième année, j'utilise le thème, c'est-à-dire, la traduction de français en anglais ou la composition, tout en anglais.

GABRIEL EYSSAUTIER.

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SPANISH TEXTS

The following is a report on texts used by Spanish teachers in Ontario schools. Since the Middle School Grammar is merely recommended, we have thought it wise to include suggestions for Grammars, as well as for Intensive and Extensive reading

GRADE XI

- A. *Practical Spanish Grammar*—Manfred (Book Society of Canada).
El Camino Real, Parts I & II—Jarrett & McManus (Nelson—Houghton Mifflin Co.)—this is highly recommended by two teachers; its only drawback is its very high price.
- B. Many use no reader in this grade, finding enough reading material in the grammar texts.
Graded Spanish Readers—Castillo & Sparkman (Heath—Copp Clark)—75 pages of good reading.
Contrastes—Collins & Morales (Holt, Clarke, Irwin)—this is excellent, giving contrasts between American and Spanish-American life. Both of these books can be continued in Grade XII.

GRADE XII

- A. Intensive Reading.
Cuentos de las Espanas (Book Society of Canada)—excellent—good length.
Reading Spanish—Keniston (Clarke, Irwin)—130 pages—good.
Sailing the Spanish Main—Grismer (Macmillan)—100 pages.
A New Spanish Reader—Ford & Cano (Clarke, Irwin)—long.
Cartilla Española—Robles (Appleton—Century—Crofts).
- B. Extensive Reading.
 *Indicates it may be used in Grade XIII also.
- **El Abencerraje*—Olmstead (Oxford Spanish Series).
 - **A Méjico por Auto*—Grismer & Olmstead (Macmillan)—excellent.
 - Aventuras de Gil Blas*—(Heath-Chicago Series—Copp Clark)—good.
 - La Buena Ventura*—(Heath-Chicago Series—Copp Clark)—popular.
 - **Cartilla Mejicana*—Torres-Rioseco-Morley (Crofts—Clarke, Irwin).
 - **Cuentos Castellanos*—Espinosa (Oxford Spanish Series).
 - **Episodios Históricos*—Pittara (Macmillan).
 - **El Final de Norma*—Alarcon (Oxford Spanish Series).
 - **Gitanerías*—(Clarke, Irwin)—an amusing play.
 - La Gitanilla*—(Heath-Chicago Series—Copp Clark)—popular.
 - **En Guatemala*—(Heath-Chicago Series—Copp Clark)—interesting.
 - **In Central America*—(Clarke, Irwin)—good.
 - **Lecturas Iberoamericanas*—Goggio & Taylor (Copp Clark).
 - **La Mariposa Blanca*—Seigas (Oxford Spanish Series).
 - **De Méjico a Guatemala* (Heath-Chicago Series—Copp-Clark)—interesting.
 - **Méjico Simpatico*—Harrison (Copp Clark)—good.
 - **Noche Oscura en Lima*—Barlowe & Steel (Crofts—Clarke, Irwin)—one student said this was the best book he had ever read; very popular.
 - **Nuevos Horizontes*—Pittara (Macmillan)—good.
 - **On to South America* (Clarke, Irwin)—good.

- **Periquillo Sarniento*—Lizardi (Oxford Spanish Series).
- **Practical Spanish Reader for Beginners*—Manfred (Book Society of Canada)—recommended.
- **Rosina es Frágil*—Kany (Copp Clark)—popular.
- **Sal y Sabor de Méjico* (Nelson)—good.
- **Siempre Amigos*—Pittara (Macmillan)—good.
- **Sigamos Leyendo* (Heath-Chicago Series—Copp Clark)—quite simple.
- **Spanish-American Life*—Crow (Clarke, Irwin).
- Spanish Tales for Beginners*—Hill (Holt—Clarke, Irwin)—good.
- **Los Tres Maridos Burlados*—Molina (Oxford Spanish Series).
- **A Trip to Latin America*—Fuentes y François (Holt—Clarke, Irwin).
- **La Vida de un Picaro*.
- **Voces de las Américas*—(Holt—Clarke, Irwin).
- **Volando por Sudamérica* (Heath-Chicago Series—Copp Clark)—interesting.
- Un Vuelo a Méjico*—(Heath-Chicago Series—Copp Clark)—interesting.
- **Un Vuelo sobre los Andes* (Heath-Chicago Series—Copp Clark)—interesting.

GRADE XIII

A. Intensive Reading (prescribed).

B. Extensive Reading.

- El Abolingo*—Rivas—(Heath—Copp Clark).
- Amar sin Saber a Quien*—de Vegas (Holt—Clarke, Irwin).
- El Capitan Veneno*—Alarcón (Copp Clark)—excellent.
- Las Confesiones*—Alarcón (Copp Clark).
- Cuentos Hispánicos*—Crowe (Clarke, Irwin).
- Cuentos y Leyendas*—Hills & Cano (Copp Clark).
- Las Cuevas de Arta*—Baker (Copp Clark).
- Emil y los Detectives*—Onís y Barlow (Copp Clark)—very good.
- España Pintoresca*—Dorado (Ginn & Co.)
- La Estrella de Sevilla*—de Vegas (Clarke, Irwin).
- Gil Blas de Santillana*—Padre Isla (Clarke, Irwin).
- José*—Valdés (Copp Clark)—good.
- Lecturas Escogidas*—Kasten & Silva—(Harper).
- Marianela*—Perez (Copp Clark).
- Marta y María*—Valdés (Copp Clark)—good.
- Misterios y Problemas*—Alpern y Martel (Copp Clark).
- Paisaje y Hombres de América*—Flores y Vázquez (Dryden).
- Pepita Jiménez*.
- Reunión en Méjico*—Cenelo (Dryden Press, New York)—very good—students enjoy it.
- El Si de las Niñas*—
- El Sombrero de Tres Picos*—(Clarke, Irwin).
- Sol de la Tarde*—Cool (Copp Clark).
- South to Mexico*—Watson & Quinamoor (Holt).
- Tertulias Españolas Robles*—(Clarke, Irwin).
- Un Verano en Méjico*—Jones & Barr (Copp Clark).

—KATHLEEN RUSSELL, Sudbury High School.



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June, 1949

FRENCH
(Cours Primaire)

Form I

1. *Soulignez le son (e) dans 4 mots:*
- 4 montrez, très, crayon, mes, donner, treize, est, et.
2. *Ecrivez l'indicatif présent (8formes) des verbes suivants:*
- 6 (1) être. (2) acheter. (3) jaunir.
3. *Ecrivez les 3 formes de l'impératif des verbes suivants: (e.g. eat, eat, let us eat eat).*
- 6 (1) manger. (2) finir. (3) vendre.
4. *Mettez au passé indéfini, en faisant tous les changements nécessaires:*
1. Pierre rencontre Jean.
- 4 2. Je vois un perroquet.
3. Quels chapeaux choisissez-vous?
5. *Répondez en français:*
- 3 1. Nommez trois fruits.
- 3 2. Nommez trois animaux familiers.
- 3 3. Nommez trois objets dans la salle de classe.
- 3 4. Nommez trois sujets que vous étudiez à l'école.
- 1 5. Qui est la mère de votre père?
- 1 6. Qui visite les maisons où il y a des enfants malades?
- 1 7. Quel petit animal n'aime pas les chats?
- 1 8. Que mangez-vous avec une pomme de terre?
- 2 9. De quelle couleur les épinards sont-ils?
- 2 10. Pourquoi faut-il avoir de bons gants pour Guillaume?
6. *Complétez les phrases suivantes:*
1. Margot est en ——— avec sa mère.
- 6 2. Elles choisissent une ——— pour Guillaume.
3. Elles choisissent une ——— et un ——— pour Margot.
4. Dans la ferme il y a des ——— et des ———.
7. *Remplacez les noms en italiques par des pronoms et faites tous les changements nécessaires:*
- 3 1. *Jean a visité la ferme.*
- 2 2. *Avez-vous entendu les garçons?*
- 3 3. *Les enfants ont regardé les arbres.*
- 1 4. *Voici l'oiseau.*

8. *Traduisez en français:*
 1. Let us choose the good lemons and the red strawberries.
- 15 2. John is not eating any cherries. He is sick.
3. Is Mary in the principal's office? She is late.
9. *Ecrivez en français:*
 1. the week-end
 2. he is down town
- 5 3. to thank
4. the cellar
5. already
10. *Traduisez en français:*
 1. The bananas he sold are on the table.
- 15 2. Which cows did you hear?
3. Margot is rather hard to please. She likes (the) blue.

90

10 dictée

100

June, 1950

FRANCAIS

Form II

(*Cours primaire*)

1. Ecrivez les sept temps primitifs des verbes suivants: faire, boire, vouloir, savoir, être.
- 15 2. Ecrivez la troisième personne du singulier du conditionnel des verbes suivants: manger, avoir venir, aller, envoyer.
- 5 3. Ecrivez la première personne du pluriel de l'imparfait des verbes suivants: réussir, avoir, prendre, sortir, espérer.
- 5 4. Ecrivez la troisième personne du pluriel du présent du subjonctif des verbes suivants: recevoir, devoir, pouvoir, mourir, choisir.
- 5 5. Mettez un nom convenable avec chacun des adjectifs suivants:
- 5 vieil, verte, beau, nouvel, frais.
6. Ecrivez en français:
 1. The monks were working in the fields when the young girls arrived at Oka.
 2. The scouts had prepared the paddles for their canoe trip in the national park.
- 25 3. The best tent; the biggest bee-hive; Mary swims best.
4. I would make a ham sandwich if I had some rye bread and some ham.
- The young girls are sorry that they cannot find the old letters.
7. Remplacez les mots en italiques par des pronoms convenables:
 1. *La mère de Paul* est entrée dans la chambre à coucher.
- 5 2. *Les deux garçons* boivent du jus de tomate.
3. Passez du beurre à *Georges* s'il vous plaît.
8. Répondez en français avec une phrase complète.
 1. Où dort-on dans un train?
 2. Où voit-on un film dramatique?
- 10 3. Qu'est-ce qu'Adèle a mis dans le caramel?

4. Où est la vieille malle de la grand'mère d'Adèle?
5. Qu'est-ce qu'il faut acheter si on désire monter dans un train?
9. Traduisez en français:
 1. Our hands are aching.
 2. It is ten minutes to two.
 - 10 3. They will stay at home.
 4. Where is the famous monastery?
 5. We always used to sing.
10. Répondez en français avec *un mot* seulement.
 1. Quel est le liquide qui est bon pour les enfants?
 2. Quelle sorte de gâteau fait-on pour l'anniversaire?
 - 5 3. Combien font trente et quarante?
 4. Qu'est-ce qu'il faut laver après chaque repas?
 5. Dans quelle sorte de film voyez-vous les nouvelles?

90

10 dictée (given by teacher in his own class)

100

Grade XI

FRENCH

June, 1950

1. *Traduisez:*
 - 5 1. Joseph never says anything about his work; he prefers to talk about football.
 - 5 2. How much she paid for the fur she was trying to hide I do not know.
 - 5 3. Tom persuaded his father to take him to the boat.
 - 5 4. He had just seen his friend's house and was coming back from there.
 - 3 5. Some years ago he was a sailor.
 - 3 6. We always obey instructions.
 - 3 7. She brought the suit-case down.
 - 3 8. We went up the stairs.
2. Remplacez les mots en italiques par des pronoms:
 1. Co monsieur est venu *de Paris*.
 2. Je n'ai jamais visité *la cathédrale*.
 - 10 3. Il a demandé *le poste au directeur*.
 4. Il a renouvelé *son invitation*.
 5. Le fils ressemble à *ses parents*.
 6. Va acheter *ce complet chez Dupont*.
3. Complétez en employant la forme indiquée:
 1. (Aucun) J'ai une idée.
 2. (Personne) On entre.
 3. (Que) Je suis venu pour vous voir.
 - 10 4. (Ni-ni) Je mange de la soupe et des légumes.
 5. (Nulle part) Je l'ai trouvé.
 6. (Nul) Je connais une région aussi jolie.
 7. (Aucun) Quelques avantages en résultent.

8. (Rien) Quelque chose m'est plus important.
- 4 4. Donnez la première personne du pluriel du passé indéfini de :
courir, pouvoir, prendre, être.
- 3 5. Donnez les sept temps primitifs de : apercevoir, saisir, appeler.
- 4 6. Donnez l'impératif de : avoir, être.
7. Répondez en français par des phrases complètes :
1. A quelle heure êtes-vous sorti de chez vous ce matin?
- 6 2. Que faites-vous quand vous vous entendez appeler par votre nom en classe?
3. Comment parlez-vous quand vous demandez une faveur.
- 6 8. Définissez en français : un faussaire—débarquer—un imperméable.
- 5 9. Donnez des adverbes qui correspondent à : énorme, constant, impatient, violent, fier.
10. Répondez en français par des phrases complètes :
1. Pourquoi Claude pensait-il que Denise avait quelque chose contre lui?
- 12 2. Quel conseil sa mère donne-t-elle à Claude?
3. Pourquoi Claude aime-t-il le métier de tailleur de pierres?
4. Quel malheur est arrivé à Gratien à l'âge de huit ans?
11. Donnez des mots ou expressions synonymiques pour :
feindre de le travail.
couper avec la faux songer.
- 8 un lieu d'où l'on extrait la pierre.
un marchand d'oeufs et de volaille.
une surface polie qui réfléchit l'image des objets.
le petit de la brebis.
12. Traduisez :
1. He would be pleased if he saw Claude.
2. If he were rich he would not be happy.
- 15 3. He used to whistle while he worked.
4. What has become of her?
5. There is a great deal of dew on the grass.

$$115 + 10 \text{ (dictée)} = 4/5 = 100.$$

Form IV FRENCH—June, 1949

Time: 1½ hours.

- A.
- 2 1. En Bretagne quelle est l'influence de la mer sur le climat?
- 2 2. Quelle est la relation entre un mètre et un kilomètre?
- B. Ecrivez la forme indiquée de chaque verbe :
- (a) Présent du subjonctif : Il (avoir, apercevoir).
- (b) Futur : Ils (s'asseoir).
- 5 (c) Passé Défini : Elles (conduire, paraître, savoir).
- (d) Imparfait du subjonctif : Il (venir, voir).
- (e) Passé Indéfini : Nous (courir, se dépêcher).

C. Ecrivez le numéro de chaque phrase et le mot ou les mots nécessaires pour la compléter. Quand nul mot n'est nécessaire, écrivez le mot *nul*.

1. Ma soeur et *his*.
2. Dites-moi *what* vous amuse.
3. J'ai tout *that* je désire.
4. Quels garçons? *The ones* que j'ai rencontrés.
- 10 5. Elle s'est *cut* les cheveux.
6. *Which* de ces dames avez-vous rencontrée?
7. Il s'est dépêché—me parler.
8. Il préférerait—nous laisser seuls.
9. Nous nous étions arrêtés—admirer la vue.
10. Il lui a appris—dire cela.

D. Traduisez :

1. If you went to the market with them on Saturdays you could usually have fresh vegetables.
2. Although it comes in December, we celebrate the birthday of George the Sixth on Monday, the sixth of June.
3. When she sat down in the armchair she looked so tired that I pitied her; so I said nothing.
- 49 4. The visitors were told that the doors would be closed at eight o'clock for there would be no empty seats after that.
5. We remembered (passé indéfini) the starting-point and went there to see the runners when they set out.
6. Unless he has left he will be glad to tell you the news he has just received.
7. The following day, before obtaining what she needed for herself she picked some beautiful flowers for a sick friend.

E. J'en étais là de mes réflexions, quand j'entendis appeler mon nom. C'était mon tour de réciter. Que n'aurais-je pas donné pour *pouvoir dire* tout au long cette fameuse règle des participes, bien haut, bien clair, sans une faute; mais je m'embrouillai aux premiers mots, et je restai debout à *me balancer dans mon banc, le coeur gros, sans oser lever la tête*. J'entendais M. Hamel qui me parlait :

"Je ne te *gronderai* pas, mon *petit* Frantz, tu dois être assez puni . . . voilà ce que c'est. Tous les jours on se dit: Bah! j'ai bien le temps. J'apprendrai demain. Et puis tu vois ce qui arrive . . . Ah! ç'a été le grand malheur de notre Alsace de toujours *remettre son instruction à demain*. Maintenant ces gens-là sont en droit de nous dire: Comment! Vous prétendiez être Française, et vous ne savez ni parler ni écrire votre langue! . . . Dans tout ça mon pauvre Frantz, ce n'est pas encore toi le plus coupable. Nous avons tous notre bonne part de reproches à nous faire.

"Vos parents n'ont pas assez tenu à vous voir instruits. Ils aimaient mieux vous envoyer *travailler à la terre ou aux filatures* pour avoir quelques sous de plus. Moi-même, n'ai-je rien à me reprocher? Est-ce que ne vous ai pas souvent fait arroser mon

jardin au lieu de travailler? Et quand je voulais aller pêcher des truites, est-ce que je me gênaï pour vous donner congé? . . .

1. Qu'est-ce que Frantz aurait bien voulu faire ce matin-là dans la classe?
2. Pourquoi s'est-il embrouillé?
3. Quels signes *visibles* y avait-il de l'embarras de Frantz?
- 16 4. Ordinairement qu'est-ce que le professeur aurait fait dans une situation de cette sorte?
5. Pourquoi les Alsaciens ne savaient-ils ni bien écrire ni bien parler leur langue?
6. (Nous avons tous notre bonne part de reproches à nous faire). Quels gens *surtout* sont représentés par le pronom *nous*?
7. Comment Frantz avait-il contribué aux finances de sa famille?
8. Pourquoi toute la classe serait-elle bien contente du professeur quelquefois?
9. Ecrivez:
 - (a) un antonyme de *debout*.
 - (b) un adjectif qui exprime l'idée de *le coeur gros*.
 - 5 (c) un adverbe qui exprime, l'idée de *tout au long*.
 - (d) le contraire d'*innocent*.
 - (e) Traduisez: I have been anxious to learn.
- F. Nommez la personne ou la chose dont on parle dans les expressions suivantes:
- 6 Identification questions on Reading Text.
- G. Ecrivez la liste A, avec le numéro d'un synonyme de chaque mot, choisi dans la liste B.
 - A. (un) blanc-bec, éblouissant, se renseigner, rentier, faire la grasse matinée, éventuel.
 - 3 B. (1) se lever tard; (2) qui vit de ses revenus; (3) qui répand une lumière brillante; (4) possible; (5) chercher des informations; (6) être improbable; (7) novice; (8) bien ennuyant; (9) demeurer.
- H. Introduction:

Un Français avait été fait prisonnier par des sauvages. Le chef et ses guerriers examinaient les choses enlevées au prisonnier. Vocabulaire: pouls=le battement des artères; le butin=les choses enlevées.

Le Serpent-Noir, chef des sauvages, examina avec assez de dédain, la cravate, la chemise et le pantalon de son prisonnier, mais en revanche il donna une attention toute particulière à la montre dont il était évident qu'il ne connaissait pas l'usage. Cependant, après l'avoir tournée et retournée en tous sens, convaincu qu'il avait affaire à un être vivant, il la porta à son oreille, écouta avec attention le mouvement, la tourna et retourna encore pour tâcher d'en devouvrir le mécanisme, mit une main sur son coeur, tandis que, de l'autre il reportait une deuxième fois le chronomètre (la montre) à son oreille; et convaincu que c'était un animal, puisqu'il avait un pouls qui battait comme le sien, il la coucha avec le plus grand soin; puis, comme satisfait de la part

du butin qu'il s'était appropriée, il poussa du pied la cravate, la chemise, et le pantalon, les laissant généreusement à la disposition de ses hommes.

Ce soir, le souper fini, le Grand Serpent se fit apporter la boîte où il avait renfermé la montre afin de voir s'il ne lui était arrivé aucun accident. Il la prit avec la plus grande délicatesse, mais à peine eut-il la boîte entre les mains, qu'il s'aperçut que son coeur avait cessé de battre; il le porta à son oreille et n'entendit aucun mouvement; alors il essaya de la rechauffer avec son souffle; mais voyant que toute tentative était inutile: ((Tiens)) dit il, la rendant à son propriétaire, ((voilà ta bête; elle est morte.))

1. A quoi le chef s'intéressait-il bien peu?
2. Qu'est-ce qu'il croyait tenir à la main?
3. Qu'est-ce qu'il aurait voulu comprendre?
- 16 4. Pour quoi a-t-il pris le battement du mécanisme?
5. Le chef était-il vraiment généreux en laissant les vêtements à son équipage? Justifiez votre réponse.
6. Ayant fini son repas qu'est-ce que le chef désirait apprendre?
7. Comment s'expliquait-il le silence de la montre?
8. Mentionnez une tentative qui avait été inutile.
- 1 Finissez: L'oreille est l'organe dont on se sert pour _____.
- I. Répondez en français:
- 6 (Questions on Reading Text.)

120

MODERN LANGUAGES

A Journal of Modern Studies

Edited by LESLIE WILSON

Published as the organ of the Modern Language Association and intended both for teachers and for the intelligent general public, **Modern Languages** has for many years been accepted as the leading British journal devoted to the interests of advanced linguists.

Plans are now afoot for enlarging this journal and extending its scope, as soon as production difficulties can be overcome. Its aim will be to provide, over the course of years, a scholarly conspectus not of linguistic pedagogy alone, but also of the civilization of the major countries of Europe and of Latin America, under such headings as Literature, Art, the Press, the Theatre, the Cinema, Broadcasting, History, Philosophy, Science, Economic Rehabilitation, Political Tendencies, etc.

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Articles, news notes, and books for review should be addressed to the Editor, **Modern Languages**, at the same address.

- 20 1. Schreiben Sie die vier Grundformen von den folgenden Zeitwörtern: bleiben, fahren, finden, wissen, auf=geben, helfen, denken, müssen, tragen, verlieren.
2. Schreiben Sie folgende Sätze im Perfekt!
 1. Der Student schreibt den Brief.
 2. Das Wetter ist nicht schön.
 - 5 3. Er verlässt das Schiff.
 4. Sie kommen in Hamburg an.
 5. Paul erinnert sich des Onkels.
3. Setzen Sie Relativpronomen für die Striche!
 1. Wer ist die Frau ——— Sohn gesungen hat?
 2. Hier ist das Lesebuch ——— ich gestern gekauft habe.
 - 5 3. Das ist das Lesebuch ——— ich gestern gekauft habe.
 4. Das Bett, ——— er schläft, ist hart.
 5. Der Tisch, ——— ich sitze, ist klein.
4. Schreiben Sie auf Deutsch!
 - 3 1. It often rains in summer.
 - 3 2. There are six children in the garden.
 - 4 3. Where is the knife? She is cutting with it.
 - 4 4. We have bought the tickets already.
 - 4 5. There are compartments for smokers in a train.
5. Verbinden Sie folgende Sätze mit dem Verbindungswort!
 1. Am Morgen ist es kühl. Die Sonne ist schwach (weil).
 2. Wir werden diese Kirche später besuchen. Wir haben mehr Zeit (wenn).
 - 5 3. Er will nicht heute in die Stadt gehen. Er will morgen gehen. (sondern)
 4. Wir haben Potsdam gesehen. Friedrich der Grosse liegt begraben. (wo)
 5. Er ist ein starker Mensch. Er ist krank. (aber)
6. Antworten Sie auf Deutsch!
 1. Wo essen Sie zu Mittag?
 2. Wie ist das Wetter im Winter?
 - 10 3. Um wieviel Uhr gehen Sie zu Bett?
 4. Wo hat der König Friedrich der Grosse lange gewohnt?
 5. Wie heisst ein Mann, der Geld gestohlen hat?
7. Setzen Sie ins Passiv!
 1. Er hat das Fenster geöffnet.
 2. Wir lesen die Zeitung.
 - 10 3. Der Richter wird ihm guten Rat geben.
 4. Ich kaufe eine Fahrkarte.
 5. Die Verwandten holten uns ab.
8. Schreiben Sie auf Deutsch!
 - 6 1. If I had money, I would take a trip this summer.
 - 5 2. She looks as if she were very happy.
 - 5 3. It is late. Let us go to the theatre now.
 - 5 4. If it were only Sunday! I shall be so tired!
 - 6 5. If I had known earlier, I would have spoken to him.

BOOK REVIEWS

Nationale 6. Jean-Jacques Bernard. Edited by Alexander Y. Kroff and Karl G. Bottke. Appleton-Century-Crofts, Inc., New York. 1950. 137 pp. Price \$1.90.

Nationale 6, one of the most popular of Jean-Jacques Bernard's plays, is a charming, unpretentious comedy of five acts with an undertone of melancholy that should appeal to those senior students who expect something more than far-fetched tales of adventure in their outside reading. Written in simple, everyday language, this play is completely contemporary in atmosphere (it was presented for the first time in Paris in 1935) and presents that combination of realism and romantic illusion which readily captivates the imagination of most young readers.

Nationale 6, the state highway leading from Paris to Marseilles along which flows traffic to the Côte d'Azur, Switzerland and Italy, symbolizes the longing for adventure and escape into the unknown which overcomes all of us on occasion and makes us yearn to flee the harsh reality of existence. In a small house in Burgundy, beside this highway, there lives a young girl, Francine, who dreams of a twentieth century Prince Charming, who will come driving down the highway and carry her off to some enchanted place. One day the miracle happens—an automobile accident brings two travellers to the little house, a well known novelist and his artist son. The father is delighted with the quiet simplicity of the place and willingly accepts the invitation to remain; his son, with less enthusiasm, finally agrees to stay, and resumes his painting, with Francine as a model. The young girl hangs on his every word and, encouraged by her father, no less romantic than she, soon believes that the young man has fallen in love with her. However, her illusions are soon shattered, when she discovers that it is the middle-aged writer, and not his son, who loves her. This unhappy misunderstanding hastens the departure of the visitors, leaving Francine to watch once more the highway of her dreams. But even this she must forego, as the highway is to be diverted away from the house. It is then that, with quiet resignation, Francine and her father decide to expand and beautify their home, suddenly realizing that the search for happiness very often brings one back to one's own familiar surroundings.

Simplicity is the striking characteristic of this play. The characters say just what one would expect them to say in real life, with no exaggeration or irrelevancy. Often a single speech, a word, a gesture or pause, is all that is needed to convey the emotional effect. The freshness and grace of Bernard's style add to the charm of the story. Above all, one enjoys his gentle irony, his tolerant understanding of human foibles, and his appreciation of simple virtues.

This American edition of the play has an interesting introduction on Bernard and his place in the contemporary French theatre, a good bibliography, a complete list of his works, questions on each act, a vocabulary, and several good photographs of the cast from the first Parisian performance of the play.

CATHERINE LIDDY.

The Story of Language. "A lively authoritative account of the essential tool through which man has advanced from savagery to civilization." By Dr. Mario Pei, pronounced (pei), associate professor of Romance Languages at Columbia University. 493 pages. Price \$7.00. J. B. Lippincott Company (Longmans Green, Toronto), 1949.

The Story of Language is an authoritative and comprehensive survey of the origin, development, structure, and social significance of language as a means of communication between individuals and nations. An examination of the Table of Contents will give the reader a general idea of the scope and import of this monumental work.

Part I—The History of Language.

Part II—The Constituent Elements of Language.

Part III—The Social Function of Language.

Part IV—The Modern Spoken Tongues.

Part V—Problems of Language Learning.

Part VI—An International Language.

In each of the forty-seven chapters into which the six main sections have been divided, the language teacher will find material worthy of careful study. The following chapters, in the opinion of this reviewer, have a special significance for present-day teachers of the living language: Theories of language beginning (the "bow-wow" theory, the "ding-dong" theory, the "pooh-pooh" theory, the "ta-ta" theory, etc.); The evolution of language; Dialects; The esthetics of language; Language and Intolerance; The geography of language; The Ideal Way?

Part V, which deals with "The Problems of Language Learning," is, perhaps, the most challenging, because of its immediate relevance to the teaching of language. In his search for the "ideal way," the author has come to the following realistic conclusion: "... there is no one ideal method applicable to all persons and suited to all purposes. Above all, there is no royal road or short-cut to language teaching."

Most of Professor Pei's findings are merely an authoritative confirmation of the opinion arrived at independently by other linguists and teachers of comparable experience. This makes them all the more significant. Dr. Pei cites the experience of bilingual (and polylingual) countries to prove the rather obvious fact that "the best way to learn languages is from birth, or as close to it as possible." Moreover, he continued, "the child who grows up in a bilingual atmosphere usually retains his two or more 'native languages for life, and speaks them with equal facility."

(We might quarrel here with his choice of the adjective 'equal,' for, after all, in spite of certain apparent exceptions which merely prove the rule, a child can have only one 'mother' tongue, with which he expresses his inmost being with involuntary ease and precision.)

According to Professor Pei, this ideal way—for children—is meeting with considerable success in New Mexico, Arizona, and California, "where in many elementary schools both English and Spanish are taught on a basis of parity from kindergarten on."

On the other hand, Dr. Pei points out (what many of us have suspected) that the direct or natural method is not the most economical and

effective for the more mature student, whose ability to generalize and apply his knowledge compensates, in some measure, for the time he has lost.

The early application of the following "important recent findings," continues Professor Pei, will make the teaching of languages in general more interesting and effective: (1) *basic* grammatical principles should be presented first; (2) words of highest frequency "in actual real-life conversation" should be "learned first and practised longer"; (3) the memorization, at the outset, of common colloquial expressions will build up the self-confidence of the student; (4) "the main thing is to get the learner to speak," without too much emphasis on accuracy, at first.

The subsequent steps of learning, concludes Professor Pei, "should depend largely on the interests and purposes of the individual learners . . . educational institutions might well offer parallel courses, some stressing the colloquial tongue, others the literary, others the commercial, technical, or scientific, with a rounding-out of grammar appropriate to each case."

We have no hesitation in recommending *The Story of Language*, Dr. Mario Pei's latest and most significant contribution to language study, as a valuable addition to the professional equipment of every teacher of Modern Languages. Textbook editors and builders of curricula will be anxious to consult this authentic volume. They will find it historically accurate and psychologically sound.

G. A. K.

German Free Composition and Vocabulary. By N. G. Osborne and M. Morgenthal. Harrap's Modern Language Series. Price \$1.30. Clarke, Irwin & Co.

Each of the 24 lessons in this Composition Manual consists of five sections: (a) a vocabulary of from 2 to 4 pages, containing words and idioms related to a particular topic, (b) questions bearing on the topic, (c) sentences to complete, (d) a series of sentences, describing a sequence of actions dealing with some aspect of the subject of the lesson (these are to be learned by heart), (e) topics for essays with leading questions or sub-headings to guide the student in his treatment of the subject.

12 of the 24 lessons have an additional section, a "Musteraufsatz." These model compositions include dialogues and letters and discuss matters pertaining to the daily concerns of the High School boy and girl. Though they are written in a somewhat matter-of-fact style, they provide good examples of practical, idiomatic German.

The early exercises are within the scope of our course for Grade XII. The latter two-thirds of the book is better suited to Grade XIII. It is to be recommended particularly to the teacher because of the following valuable features: (1) the very complete vocabularies dealing with a wide range of topics, for example, "Unterhaltung bei einer Mahlzeit; Sport und Zeitvertreib; Theater, Kino und Konzert; Was ich werden möchte, (2) the abundance of topics for essays, with detailed "canvases," (3) the series of sentences and the model compositions, a handy source of material for dictation.

D. H. S.

The Strength of the Hills. By Robert Finch. McClelland and Stewart, Toronto. 1948.

The Strength of the Hills is the product of an incisive disciplined mind; it demands much of the reader, too, for its thought is swift and sharp, its imagery unusual and arresting. The metrical structure is essentially musical, with its controlled yet fluid rhythms.

In scope the poems are varied, running the gamut from mountains and snow to fish and fans and pyramids. Mr. Finch is especially fascinated by the human mind with its kaleidoscopic facets. Never content to be merely descriptive, the poet meditates on his theme, turns it, twists it, so that it reflects a dozen different aspects of light and significance. Frequently an epigrammatic conclusion gives point and zest to the original thought, as in the neat, ironic lines which close "Peacock and Nightingale."

It is in his imagery and felicity of phrase that Mr. Finch shows himself to be the true poet. On occasion, this startling ingenuity recalls Emily Dickinson. In speaking of mountains, the poet writes "their elbows bear the breast of wood and lake"; elsewhere he speaks of the sea which "waves its handkerchief of foam"; of "the chandeliers of lightning"; of trees which are "enormous brooms stuck handle down in snow." At times this supple, sinewy language impales itself on a conceit in the manner of Donne, but Mr. Finch is too skilful a writer to be often betrayed by the mere dazzle of the words he uses so deftly.

The cadences of these poems fall crisply on the ear, and one notices a particular sensitivity to subtle shades of sound and meaning. In the sonnets, form and substance are happily wedded, with the achievement of an integral balance between the two. Another distinctive feature of the verse is a haunting use of slanting and oblique rhyme, as in "rock, spoke," "heart, sort" and "dawn, down"; a device that succeeds through suggestion, rather than through actual repetition of sound.

Perhaps the highest tribute one can pay, is to say quite simply that the poems themselves have in them "the strength of the hills." BETTY BEALEY.



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Leichte Erzählungen. By Margaret Fröhlich. No price listed. 51 pages of text. Clarke, Irwin. 1949.

This is a collection of nine well-known and simplified folk tales. They are intended for use early in the German course to enable the young student to feel that he understands the language even if he cannot write it accurately. However, as the stories are all written in the past tense, and as the sentences contain subordinate clauses with their dependent word order, a knowledge of those two grammatical points would be helpful to the young reader. Apart from that, the vocabulary is not difficult and contains much repetition. The exercises at the end of the book are all for translation into German. In the foreword it is suggested that the stories be acted and that by songs, proverbs, and pictures of costumes the students receive an introduction to peasant culture.

M. F.

MODAL AUXILIARIES

Copies of Mr. David Steinhauer's splendid article on Modal Auxiliaries are still available at 10c per copy.

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Have you sent your \$2.00 membership fee to the Secretary-Treasurer, Miss Lottie Hammond, 26 Bedford St., Port Hope?

Graduated German Free Composition. By E. R. C. Dartington, M.A., and A. H. Parker, B.A. 113 pages. Price 70 cents. Clarke Irwin & Co. Ltd. 1948.

I approached the examination of this book in the profound hope that here at last might be an answer to the vexing problem of improving the quality of the Free Composition of our Upper School candidates. No one will question the need of such improvement; we are keenly aware of the inadequate foundation, paucity of vocabulary, and limited powers of expression which these essays reveal. However, I am keenly disappointed to have to report that I cannot feel that Messrs. Dartington and Parker have provided the answer.

The book consists of five steps: (1) a group of subjects presented in question form with clues to the answers and necessary vocabulary appended; (2) the same procedure, but progressing from present to past tense; (3) stories written in brief outline, with a stock of useable expressions added; (4) same procedure, but with a wider variety of subject matter and longer lists of suggested expressions; and (5) a series of outlines in the pattern of the French "canevas."

It seems to me that such a method of procedure would require infinitely more time than we can possibly afford to devote to this section of our work. Also, it leaves very little to the originality of the pupil—indeed, I question the term "free composition" in this connection! I cannot agree that this re-hashing of semi-prepared material is a satisfactory method of preparation for essay-writing.

However, the book could serve two useful purposes—Stage 5 contains lists of suggested themes for composition; and all sections contain story outlines which could very easily be adapted as sight passages for all grades. It is in this latter function that I intend to draw frequently on the resources of this book.

EUNICE M. NOBLE.

Passages for French Aural Comprehension. By Lilian A. Baker, Examiner in Oral French for the University of Cambridge S.C. and H.S.C. Examinations. Clarke, Irwin. 1949.

The 61 passages contained in this book are interesting excerpts of about one page each, from novels. Before the teacher reads the passage, the class studies the unfamiliar words and phrases occurring in the passage and the teacher pronounces them and has the class repeat them. This vocabulary is arranged in a separate section of the book. The pupils may have the vocabulary list before them as the teacher reads the passage.

In another section are comprehension questions in English to be answered in English, with the number of marks to be given to each answer. These questions are a good test of how much the pupil has understood after merely hearing the passage.

To round off each test, there are exercises on word study and verb forms.

The first 40 passages are suitable for Grades XI and XII and the rest for Grade XIII. It is a useful book for exercising the pupils' powers of listening to and understanding spoken French.

LEILA CARR.

Molière, *L'Avare*. Edited by R. A. Wilson. George G. Harrap & Co. London, 1945. (Clarke, Irwin). Pages ii + 86 + 16. Price 85 cents.

Molière, *Le Misanthrope*. Edited by R. A. Wilson. George G. Harrap & Company. London, 1945. Reprinted 1948. Pages vi + 71 + 26. Price 85 cents.

Racine, *Andromaque*. Edited with an introduction and notes by H. R. Roach, and a note on French versification by R. P. L. Ledésert. George G. Harrap & Co., London, 1948. Pages xvii + 78 + 14. Price \$1.00.

These three plays belong to Harrap's New Editions of French Classic Plays. The text in each case is based on that of the *Collection des Grands Ecrivains de la France*.

The very complete introductions to *L'Avare* and *Le Misanthrope* include notes on Molière's background (the salient historical and social aspects of his time), Molière's life and work, comedy in France before Molière, the art of Molière, the play itself (action, construction of plot, characterization), and some suggestions for further reading and reference. Whereas the list for *L'Avare* contains no titles published after 1926, that in *Le Misanthrope* contains some as recent as 1947. The notes explain the meanings of obsolete and archaic words and give help in the translation of difficult phrases.

The plan followed in the introduction to *Andromaque* is very similar. The following topics are discussed: The literary theories and tendencies of 16th and 17th century France, the early theatre in France and the immediate predecessors of Racine, the life of Racine, his art, the play, *Andromaque* (first production, contemporary criticism, sources, characterization, style). Here, too, there is a list of suggestions for further reading and reference. Students will find the section on French versification with its examples of scansion very helpful. The notes, in addition to explaining historical references and difficult constructions, contain a brief summary in English of each scene of the play.

The plays of this series are sturdily and attractively bound. They are printed in clear type on good paper and contain several illustrations. The absence of a French-English vocabulary limits their use to students in advanced classes.

M. L. S.

French Comprehension Tests. By R. W. Kenyon. 100 pages. Price 75 cents. (Harrap's Modern Language Series) Toronto, Clarke, Irwin. 1949.

This excellent little volume contains forty-two selections, mostly a page or more in length, and quite varied in content. There is an exceptionally good introductory section in which the author gives specimen answers to ten questions based on a given passage, and explains in each case how each answer was arrived at and also what would constitute a poor answer.

The articles reproduced are for the most part by modern authors such as Benoit, Maurois, and Romains, with some by Balzac, Goncourt, Mau-

passant, and other nineteenth century writers. A number are very recent, and deal with the war and the Resistance Movement. Each article is followed by notes with French definitions of certain words, for there is no vocabulary at the back of the book. The ten questions based on each passage are carefully worded to make the student rearrange the language of the original text in his answer. For those who prefer to question in English, there is a section devoted to that.

Class sets of this book would be of great value to prepare grade thirteen students for their final examinations.

M. F.

A Short Review of French Grammar. By Choquette and Keating. Price \$1.95. Henry Holt & Co. Clarke, Irwin, Toronto, 1948.

This is an intermediate grammar which could be used after two or three years of French. The reading selections present a history of Paris and two stories of the period of the Revolution. The selections are for comprehension only. They have not been chosen with a view to illustrating grammatical constructions. Each chapter is followed by a vocabulary and questions in French. The grammar is divided into twenty sections, with one or two pages of exercises and sentences for translation in each chapter. Each grammatical point is introduced with a review of basic principles followed by related principles. For example, the common uses of the past tense are considered basic, and the use of the imperfect with "depuis" is related. Irregular verbs are grouped according to the number of irregular tenses each has, from "conduire" and "connaître," with one each to "savoir" and "vouloir," with five apiece. The chapter on subjunctives offers, first of all, the methods of avoiding the mood and then the few constructions where its use is unavoidable. A reference grammar of fifty pages is appended, including, among other things, alphabetical lists of prepositions, adverbial expressions, conjunctions, and verbs. A vocabulary and index complete the book.

M. F.

Viñetas de la America Latina. By Terrell Louise Tatum. 168 pages, including vocabulary. Henry Holt (Clarke, Irwin in Canada). Price \$2.00.

This is an attractive and interesting book of cultural material on Latin America, suitable for High School teachers of Spanish, University students of Spanish, who have had at least one year in the subject, and Grade XIII High School students of Spanish, who are really interested in the subject and its cultural background in the Western Hemisphere.

To quote the author's foreword, it discusses "the contours, climate, and natural products of Latin America: its past developments and future promise: and the ways and characteristics of its people."

As a supplementary reader, I would rate *Viñetas* as one of the really good ones. It is colourful, live material that will stir the student's imagination and make him want to read more.

M. C. B.



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La Parcela. José López-Portillo (Rael and Luckey). Published by Appleton-Century-Crofts, New York. 136 pages of text; 58 pages of vocabulary; 20 pages of excellent questionnaires, exercises of various types, idiom lists and synonyms. Retail price \$2.00.

This is a good story well told. The scene is in the state of Jalisco in Mexico (capital Guadalajara), and gives a vivid picture of the life and customs of the people in that part of the world. We all have ideas more or less distorted, obtained from movies and gossip, concerning the psychology of the Mexican peón (laborer), the hacendado (ranch worker), and the propietario (owner or proprietor). This book presents us with a true picture; the characters live and arouse our interest; there isn't a dull moment.

I feel that the novel is well edited, is of about the right length, and would be quite suitable as an official Upper School Intensive Reading Text for Grade XIII in our Ontario schools.

The Mexican author, López-Portillo, who was born in Guadalajara, wrote *La Parcela* in 1898. He died in 1923. To read this New World production is a refreshing experience for most of us whose acquaintance with Spanish literature has been confined almost entirely to the mother country.

M. C. B.

(The names of all paid-up subscribers will be printed in the June Number of the "Review." Deadline—May 1.)

The Atlantic Guardian, the magazine of Newfoundland. Published by Guardian Associates Ltd., 1541 Mackay Street, Montreal 25, Que. \$2.00 per annum; 20 cents a copy.

The Atlantic Guardian, a monthly digest-size magazine, is aimed at the Canadian and American who would learn more of Newfoundland. It is generously illustrated to give pictorial point to its articles, and visualizes the scenery and activities of the Island very successfully.

There are general articles on Newfoundland which introduce us to its industries, hobbies, towns, and literature. Often a feature article will be almost wholly pictorial, as in the September issue which tells of the town of Corner Brook, an important centre in the pulp and paper industry.

The magazine also fosters interest by its articles on ex-Newfoundlanders, and strengthens their ties to their native land by biographies and news of Newfoundlanders in other parts of the world.

For the person who wants to learn about this province, the magazine is an excellent source of information. It shows the many interests and activities that keep Newfoundland busy, and dispels the idea that fishing is the only industry. In providing a variety of general articles, fiction, and poetry, all with a particular Newfoundland slant, the publishers are doing good work in making the province better known to the rest of the world.

Much of the advertising is from local firms, and lists sea foods, seal-skins, Newfoundland stamps, and records of native folk-songs, along with the more widely known commodities that are found in any magazine.

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MARJORIE FENWICK.

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